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General

78.M MADISON University of Wisconsin Elvehjem Art Center

CUBIST PRINTS

from the Collection of Dr. & Mrs. Abraham Melamed

5 February - 12 March 1972

ELVEHJEM ART CENTER
UNIVERSITY OF WISCONSIN
MADISON

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FOREWORD

The *Inaugural Exhibition* (September 11-November 8, 1970) of the Elvehjem Art Center brought together a large number of important works of art borrowed from the collections of alumni and friends. In the catalogue we expressed our interest in developing future exhibitions devoted to these collectors and their collections. It is not remarkable to realize that University of Wisconsin alumni and friends have directed their interests to art in so dedicated a manner. It is noteworthy, however, that these collections express such diverse interests and represent such specialized tastes.

Our intentions have been supported by alumni and friends. Two alumni have lent generously to the two exhibitions that have preceded the present one, which focuses on Cubist prints: *In Pursuit of Antiquity* (April 23-June 6, 1971) lent by Earl Morse (B.A., 1927) and Mrs. Morse; and *Indian Miniature Painting* (October 29-January 2, 1971) lent by Jane Werner Watson (B.A., 1936) and the late Earnest C. Watson.

This collection of Cubist prints represents the continuing dedicated efforts of two collectors who have blended their intellectual inquisitiveness with their emotional responses to Cubism—often considered the major artistic movement of the twentieth century. The Elvehjem Art Center is grateful to alumna Hope Goodman Melamed and Dr. Abraham Melamed for the opportunity of sharing their collection with our visitors and for their extensive help with numerous details of this exhibition and its catalogue. Mr. and Mrs. Richard S. Hurwitz kindly lent the Marcoussis *Still-life* (cat. no. 30). The research and writing of Arthur B. Blumenthal, Curator, have provided this catalogue as documentation of the collection. The Elvehjem Art Center acknowledges with gratitude the University of Wisconsin Anonymous Funds for their financial support of this exhibition.

Millard F. Rogers, Jr.
Director

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COLLECTORS' PREFACE

The prominent art historian and curator Katherine Kuh states: "The making of a memorable art collection can in itself be a creative work of art." For those of us who cannot paint, the act of collecting is a substitute for this frustration. Looking at art is a great adventure and a form of discovery. Soon preferences develop which may eventually provide the stimulus to collect.

During our early collecting activities, we were drawn to the works of Old Masters. Problems of authentication, changing opinions, scarcity of good works, etc., soon discouraged us in this field of collecting. Our interest and study of these works have not diminished, but we have at the same time become vitally interested in the modern movements in art, enjoying them all but recognizing that all new movements are not innovative. After looking at art at every opportunity—and this is the only way to develop taste and preferences, acquire knowledge, and to be stimulated to read—we found ourselves being more and more impressed by Cubism, perhaps the greatest development in art since the Renaissance.

Picasso and Braque, soon after the turn of the century, came under the influence of Cézanne, who said that all nature was composed of the cylinder, the cone, and the cube. They struggled with the possibility of portraying or placing on the two-dimensional surface of the canvas the total and simultaneous representation of solid three-dimensional bodies (Frank Elgar). This they accomplished without resorting to optical illusion or deception, foreshortening, or other tricks used since the Renaissance (Elgar). It can be argued that Cubism is an attempt to present reality with honesty; that, when an object is observed, the observer is aware of volume even though the eye sees only that part that is presented frontally. In other words, Cubism is the mechanism used by the artists to present that which is seen by the eye and the mind simultaneously.

The Ralph Colins, famous art collectors, compare Cubism to music by Bach (the word "Bach" was used in Cubist works), pointing out that the same purity, order, and architectural structure are revealed in both.

Cubism is not easy to view. It can be dull for the uninitiated. It is highly structured with no softening or sentimentalizing images. Cubist graphics contain no color to dilute their spareness and classicism. Despite the lack of immediate appeal the study of Cubism is essential because it is the basis or catalytic force for all art forms that follow.

We are pleased to share our enjoyment of this collection with the Elvehjem Art Center and the University of Wisconsin as a small gesture of appreciation for the educational opportunities afforded members of our family. We are especially grateful to Millard F. Rogers, Jr., Director, and Arthur R. Blumenthal, Curator, for their enthusiasm and commitment to high curatorial standards and scholarship. We are impressed with their scholarly approach and high exhibition standards. The Elvehjem Art Center deserves the recognition it is gaining through their efforts, serving students and the State community.

Hope and Abraham Melamed

INTRODUCTION

Cubist Prints from the Collection of Dr. & Mrs. Abraham Melamed is, to our knowledge, the first exhibition devoted exclusively to a large selection of Cubist prints. In addition, the Melameds appear to be the only private art collectors devoted almost exclusively to acquiring Cubist prints by Braque, Picasso, Villon and by other, lesser Cubists. This is the first time that the thirty-five prints in the exhibit have been shown together to the public.

The exhibition consists of all ten of Braque's Cubist prints, from 1908 to 1912, most of the thirteen of Picasso's Cubist prints published in a regular edition (ten of these), from 1909 to 1915, and seven of Villon's important Cubist prints, from 1913 to 1926. In addition, there are two key etchings by Marcoussis, one of *Apollinaire* (no. 29) which is possibly the most widely known print in the show. Gleizes' *The City of Toul* (no. 31) is an extremely rare and early (1914) etching by this Cubist theoretician. The exhibition also consists of selections from the second French edition of *Du Cubisme* (no. 32), including prints by Picasso and Villon, which were pulled in an edition of 435 in 1947.

Cubism has been the most original and most important art movement thus far in the twentieth century. Although it dealt with figurative art, because of how it used its subject matter, it can be considered the seminal influence on all abstract art which followed it. Braque and Picasso began around 1907 to attempt to solidify and intellectualize the "superficial" though colorful treatment of the Impressionist and Fauves. Their aim was to carry Cézanne's ideas about the geometry of all objects much further. In practice, the Cubists attempted to show in one picture how an object looked from many vantage points, a simultaneity of viewpoint, which amounted to representing an *idea* of an object rather than just one "Renaissance-perspective" notion of it. One can find the influences of African art (nos. 1, 11, 13), Iberian sculpture, and Cézanne's still-lifes (nos. 2, 12). We can see in this exhibition how Cubism eventually led to pure abstraction, as in nos. 26 and 27.

Cubist prints depend solely on black lines to depict the shadings, textures and volumes which were more easily shown in oil paints, in collage or in pasted paper compositions. Braque, in fact, generally considered his graphic work only as a minor accompaniment to his paintings, although he executed some unusual experiments with prints (see nos. 4 and 7). Picasso was perhaps more creative and prolific with his Cubist prints (he began three times as many prints as Braque). However, it was Villon and Marcoussis (lesser Cubist painters though they were) who produced some of the most appealing prints from 1912 to 1922. Their prints show a rich and varied technique with extraordinary textural effects (see, e.g., nos. 24 and 30). Indeed, Villon has generally been conceded to be the "father of modern printmaking."

The visitor to the Mayer Gallery should be aware of not only the rarity of the early, limited edition prints (e.g., nos. 4, 5, 17, 21, 23, 29, etc.), but also of their superb, quality impressions and their fine state of preservation. A viewer confronting a Cubist work can understand it only through his own participation, by using his perceptions and imagination. A unique collection such as this one takes time and patience to appreciate, but it is well worth the effort. Collectors such as the Melameds are also unique, but it takes little time to know and to appreciate their extraordinary worth.

Arthur R. Blumenthal
Curator

CATALOGUE

Monographs on Cubist Printmakers Used in Catalogue:

Engelberts
=[Edwin Engelberts,] *Georges Braque: oeuvre graphique original* (Geneva, 1958).

Geiser
=Bernhard Geiser, *Picasso Peintre-Graveur: catalogue illustré de l'oeuvre gravé et lithographié, 1899-1931* (Berne, 1933).

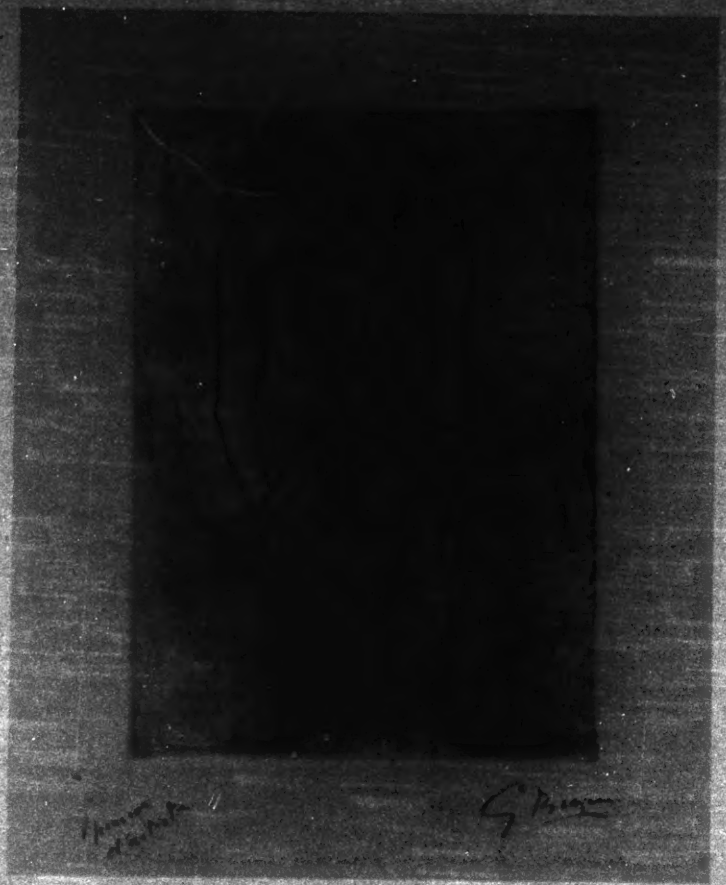
Auberty & Pérussaux
=Jacqueline Auberty and Charles Pérussaux, *Jacques Villon: catalogue de son oeuvre gravé* (Paris, 1950).

Lafranchis
=Jean Lafranchis, *Marcoussis: sa vie, son oeuvre: catalogue complet des peintures, fixés sur verre, aquarelles, dessins, gravures* (Paris, [1961]).

GEORGES

BRAQUE

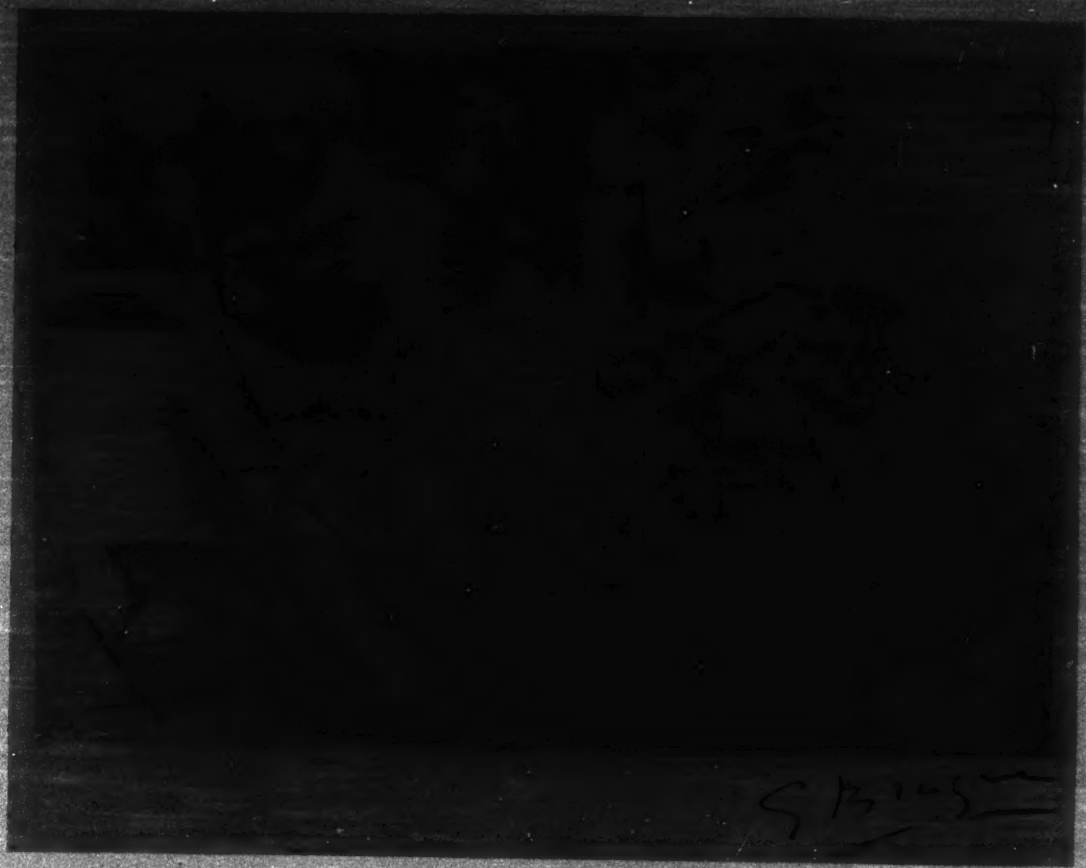
1882-1963, French



1

Nude Study (Étude de nu)
1908 (1953 edition)
etching
Engelberts 1
11 x 7 5/8 in. (28. x 19.3 cm.)
on hand-made Auvergne paper
signed in pencil lower right: "G. Braque"
annotated in pencil lower left: "Epreuve d'artiste" (artist's proof)

This is an early, deeply-inked proof of the first print ever done by Braque. It was not printed, except for one trial proof, until 1953 (as nos. 3 and 10), when the original copper-plate was discovered by Braque in his basement. The date of 1908 was established after the dated drawing for this print; the pen drawing is in the collection of Douglas Cooper, the noted Cubist art historian. It is Braque's only Cubist print of a nude. Twenty-five copies were run off by Visat and published by Aimé Maeght in Paris.



2

Small Cubist Guitar (Petite guitare cubiste), or Guitar on a Table (Guitare sur une table)
1909 (1954 edition)
etching with drypoint
Engelberts 2
5 1/2 x 7 3/4 in. (14. x 19.7 cm.)
on China paper
signed in pencil lower right: "G. Braque"
artist's proof

Like no. 1, this print was pulled in only one proof state in 1909 (or 1910); an edition of 25 was pulled on the re-discovered plates (see also no. 7) in 1954. The publisher was Aimé Maeght, Paris.

These early Braque prints (1908-12) are more truly graphic in approach than all his subsequent prints. After 1912, there was practically no activity in printmaking for almost a decade.

BRAQUE

3

Paris or Still-life on a Table
(Nature morte sure une table)
1910 (1953 edition)
etching with drypoint
Engelberts 3
7 3/4 x 10 3/4 in. (19.7 x 27.3 cm.)
30 copies on tinted Arches paper
signed in pencil lower right: "G. Braque"
and annotated: "H/C"

Only one proof was pulled in 1910; this example is one of 30 pulled by Visat in 1953 (publisher Aimé Maeght, Paris). Braque tried to enrich the language of Cubism, after its formally austere theories were pronounced, through the use of actual letters, as seen here and in nos. 4, 5, etc. "H/C" stands for "hors commerce" or "not for sale," indicating it was one of the 30 impressions Braque kept for himself.

4

Job
1911 (1912 edition)
etching with drypoint
Engelberts 4
5 3/4 x 7 1/4 in. (14.6 x 18.1 cm.)
100 copies on Arches paper (unnumbered)
signed in pencil lower right: "G. Braque"

***Job* and *Fox* (no. 5) were selected by Daniel Henry Kahnweiler, Braque's and Picasso's dealer, as the only two of Braque's prints to be published close to the time when they were etched. Both these extremely rare etchings were run off by Delâtre. Kahnweiler, an able propagandist for the Cubists, had persuaded Braque and Picasso to try printmaking. The result is a Cubist composition done in a purely linear technique with small areas of crosshatching to unify the design. *Job* is the name of a brand of cheap cigarette tobacco popular in France at this time.**

BRAQUE

5

Fox
1911 (1912 edition)
etching with drypoint
Engelberts 5
21 1/2 x 14 5/8 in. (54. x 37.2 cm.)
100 copies on Arches paper
signed in pencil lower right: "G. Braque"
numbered in pencil lower left: "10/100"

As with no. 4, Kahnweiler commissioned this print from Braque in 1911. The dealer published it in 1912 and Delâtre ran it off. *Fox*, Braque's most important intaglio print, was the name of a bar in Paris frequented by the poet Guillaume Appollinaire (see no. 29) and his friends. Edwin Mullins, *Braque* (London, 1968), pp. 68-69, has written the following: "*Fox* supplies...the clearest insight into Braque's ideas and working method at this time....The surface is dotted and rubbed with little disconnected lines, numbers, patches of shade, recurring fragments of motifs, marks of emphasis and reference; the composition has been obviously built up bit by bit rather than conceived as a whole." This print became the basis of a painting, *Bottle and Glass* (in the Rupf Foundation, Berne), and of the constructional method in several other large compositions of 1911. See Picasso's *Still-life with Bottle*, no. 17, 1911-12.

6

Bass
1911/12 (1950 edition)
etching with drypoint
Engelberts 6
18 x 12 7/8 in. (45.7 x 32.8 cm.)
50 copies on tinted Arches paper
signed in pencil lower right: "G. Braque"
annotated in pencil lower left: "H.C."

Bass and nos. 8 and 9 were published by Maeght in 1950 from the re-located plates. They were run off by Visat. *Bass* probably refers to the name of a mild Parisian ale, thus indicating one of the elements of this pastiche still-life.

BRAQUE

7

Pale Ale, or Bottle of Bass and Glass on a Table (Bouteille de Bass et verre sur une table)
1911 (1954 edition)
etching with drypoint
Engelberts 7
18 x 12 7/8 in. (45.7 x 32.8 cm.)
50 copies on tinted Arches paper
signed in pencil lower right: "G. Braque"
number in pencil lower left: "5/30 [*sic* for 5/50]"

14

exhibited: Los Angeles County Museum and the Metropolitan Museum of Art, *The Cubist Epoch*, 1970, no. 44 (illus.), p. 279, catalogue by Douglas Cooper.

Published by Maeght in 1954, this print was run off by Visat, as was no. 2. In his catalogue of *The Cubist Epoch* (p. 53), Douglas Cooper wrote the following about this print: "The use of an oval [shape composition] is . . . characteristic of this phase [c. 1911-12] of Cubist painting because, said Braque, it enabled him 'to rediscover a sense of verticals and horizontals.' But Braque and Picasso also found oval [compositions] useful because they had no corners, where . . . space tended to become ambiguous, and thereby helped them to concentrate around the subject and create a more compact pictorial structure."

8

Still-life I (Nature morte I)
1911 (1950 edition)
etching with drypoint
Engelberts 8
13 3/4 x 8 5/8 in. (35. x 21.9 cm.)
50 copies on tinted Arches paper
signed in pencil lower right: "G. Braque"
numbered in pencil lower left: "9/50"

This etching is more typical of Braque's Cubist paintings of 1911 than of his graphic art. *Still-life I* is painterly in conception; it uses large textured areas to unify the heavy, deeply-inked rectangles. Maeght was the publisher of this print in 1950 (as nos. 6 and 9); Visat pulled it.

BRAQUE

9

Composition, or Still-life with Glasses, or Glasses (Nature morte aux verres, or Les verres)
1912 (1950 edition)
etching with drypoint
Engelberts 9
13⅛ x 8¼ in. (34.3 x 21. cm.)
50 copies on Arches paper
signed in pencil lower right: "G. Braque"
numbered in pencil lower left: "11/50"

Irvin Haas (*Art News*, November, 1950, p. 54) feels that this print is "either a new state or an elaboration of *Fox* [no. 5]. It is more completely realized in structure and achieves greater depth in the textural areas composed of cross-hatching and closely-knit parallels. The calligraphy is firm and authoritative. The schematized wine glasses show more subtle use of light needlework, and the strongly defined rectangular and semi-circular forms and the interweaving calligraphy form a decorative tracery." Maeght was the publisher and it was run off by Visat.

10

Cubist Still-life II (Nature morte II: cubiste)
1912 (1953 edition)
etching with drypoint
Engelberts 10
12 7/8 x 17 3/4 in. (33. x 45. cm.)
50 copies on tinted Arches paper
signed in pencil lower right: "G. Braque"
numbered in pencil lower left: "14/50"

The etchings of Braque and Picasso of 1912 are almost indistinguishable, one from the other (compare especially nos. 16 and 17). While the changing perspectives and Cubist analyses of objects were daring, the compositions remain severe and austere. An impression of this print was exhibited for the first time in 1954, in the Chicago Arts Club's first U.S. retrospective of Braque's prints. Published by Maeght in 1953, it was pulled by Visat almost 40 years after its execution, as all Braque's Cubist prints (except nos. 4 and 5).

PABLO
PICASSO
born 1881, Spanish

11

Two Nude Figures (Deux figures nues)
1909
drypoint
Geiser 21, IIIb
5 1/4 x 4 5/16 in. (13. x 11. cm.)
100 copies on Arches paper
signed in pencil lower right: "Picasso"

This print is the earliest by Picasso which can properly be called Cubist. It relates to two very large pen and ink drawings, each of a *Woman's Head* of 1909, and now in the Metropolitan Museum of Art, and especially strongly to two charcoal sketches of 1909 (C. Zervos, *Pablo Picasso*, vol. 6, nos. 1070, 1072). Aspects of Picasso's famous oil painting *Demoiselles d'Avignon* (1907) can also be seen here; it was the first print done by him in over two years and the first after this pivotal oil painting. Pulled by Delâtre, it was published by Henry Kahnweiler in 1909, as was no. 12.

PICASSO

12

Still-life with Fruit Bowl, or The Fruit Dish (Nature Morte, Compotier)
1909
drypoint
Geiser 22, IIIb
5 1/4 x 4 5/16 in. (13. x 11. cm.)
100 copies on Arches paper
signed in pencil lower right: "Picasso"

Braque's *Fishing Boats*, a 1909 oil painting now in the Beck collection, may have been the inspiration for this *Still-life* by Picasso which was done a few months later. The early form of Cubism, before the dissolution of shapes, is seen here in the shallow foreground plane, the beginning of faceted planes, the gradation of tones and the lack of traditional perspective. One can also compare Picasso's own painting *Bowls and Jug*, done in Paris during the summer of 1908, and now in the Philadelphia Museum of Art.

PICASSO

13

Mademoiselle Léonie
1910
etching
Geiser 23, IIb
7 7/8 x 5 1/2 in. (20. x 14.1 cm.)
106 copies on old Japan paper

This plate I in Max Jacob's "novel" on the adventures of Brother Matorel, called *Saint Matorel*, which was illustrated with four etchings by Picasso, executed at Cadaquès in the summer of 1910. It was published by Kahnweiler in Paris in February of 1911 in an edition of 106 copies, signed by Picasso and the author. Max Jacob (1876-1944) had been Picasso's closest friend since 1901, and was in the same group of writers and admirers of Picasso and Braque as Guillaume Apollinaire and André Salmon. Jacob, a whimsical, clown-like and mystical poet, was a Jewish convert to Catholicism; Picasso encouraged his poetry and, according to Paul W. Schwartz, Jacob "might be called one of Picasso's great Cubist inventions." This etching relates strongly to Picasso's oil painting of a *Nude* (1910) in the Albright-Knox Art Gallery, Buffalo, and one of a *Female Nude* (Cadaquès summer, 1910) in the Philadelphia Museum.

14

The Table (La table)
1910
etching
Geiser 24, b
7 7/8 x 5 9/16 in. (20. x 14.2 cm.)
106 copies on old Japan paper

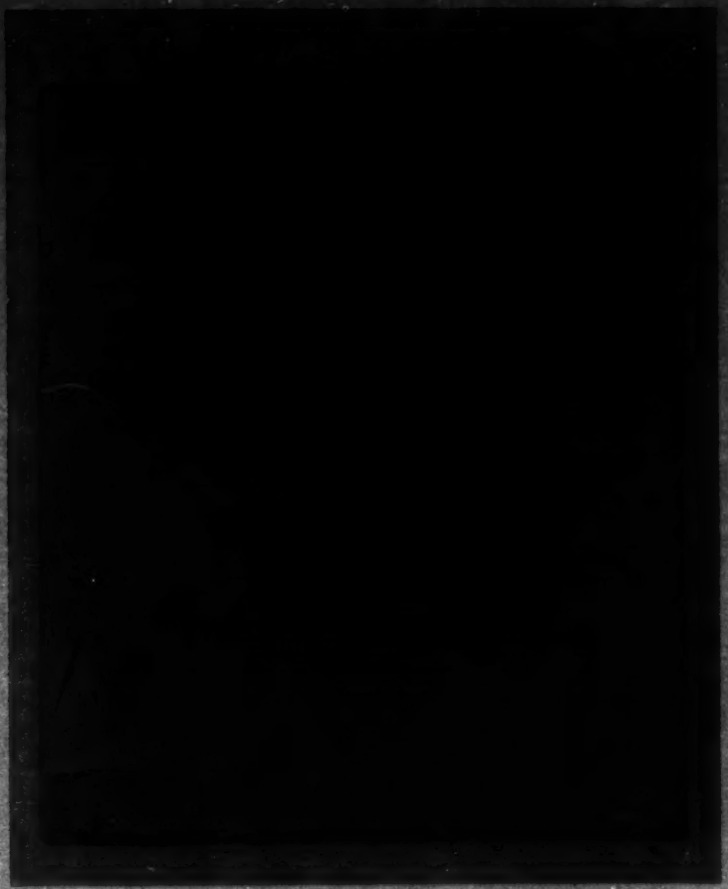
Plate II of Max Jacob's *Saint Matorel*.
See no. 13.

PICASSO

15

The Convent (Le Couvent)
1910
etching
Geiser 26, b
7 7/8 x 5 1/2 in. (20. x 14.1 cm.)
106 copies on onl

Plate IV of Max Jacob's *Saint Matorel*. See no. 13. Many pen and ink sketches from the summer of 1909 involve similar description of architecture (see C. Zervos, *Pablo Picasso*, vol. 6, nos. 1083, 1085, 1091, 1093). All of the illustrations to *Saint Matorel* refer to chapters in the book, e.g., chapter two is called "Mademoiselle Léonie," chapter one, part two is called "Au couvent!"



16

Man's head (Tête d'homme)
1912
etching
Geiser 32, b
5 1/4 x 4 5/16 in. (13. x 11. cm.)
100 copies on Arches paper
signed in pencil upper left (up-side down): "Picasso"

Paul W. Schwarts, *The Cubists* (London, 1971), p. 92, writes: "Throughout 1911, Picasso's formal procedures varied, but always in orchestration rather than theme, and in structural variation rather than concept. *Soldier and Girl* [a 1911 oil painting by Picasso, now in a private collection in England, which relates closely to this print] carries its logic through a linear exposition, everywhere modulated by light and the physical surface of the background." Pulled by Delâtre, this etching was published in an edition of 100 proofs by Henry Kahnweiler. The copper-plate, canceled by the printer, is lost.

PICASSO

17

Still-life with Bottle (Nature morte, bouteille), or Bottle of Marc
1911-12 (1912 edition)
drypoint
Geiser 33, b
19 11/16 x 12 in. (50. x 30.6 cm.)
100 copies on Arches paper
signed in pencil lower right: "Picasso"
numbered in pencil (under mat): "66/100"
ex-collection: Lefebre, Paris

During the summer of 1911, while Picasso and Braque were vacationing together at Céret in the Pyrenees, the two artists produced extremely clear, "legible" and concentrated compositions. In this print by Picasso and in Braque's *Fox* (no. 5), there appears a clear "linear scaffolding" which indicates distance and binds the compositional elements. A related structure of planes and cubes, superimposed by realistic details, gives volume and meshes the foreground and background. (See D. Cooper, *Cubist Epoch*, pp. 52-3.) Pulled by Delâtre, published by Kahnweiler.

18

Still-life with Skull
(Nature morte au crâne)
1914
drypoint
Geiser 36, IIb
6 1/16 x 4 1/2 in. (15.4 x 11.4 cm.)
106 copies, some on old Japan and some on Van Gelder paper
ex-collection: Helena Rubinstein, New York

Plate II of Max Jacob's *La Siège de Jerusalem: grande tentation céleste de Saint Matorel*, illustrated with three drypoints by Picasso executed by him in 1913, and published by D. H. Kahnweiler, in Paris, January, 1914, in an edition of 106 copies which were signed by Picasso and Jacob. Delâtre ran off the edition and canceled the copper-plate which is still extant. See no. 13 on Max Jacob. Compare Picasso's drawing of a *Head of a Man*, 1912-13, in the collection of Roger Dutilleul, Paris, to the skull here; also note the similarities to Picasso's collage still-lifes of 1913 from which the motifs here were no doubt derived. Many of the elements in this drypoint were repeated in his well-known oil, *Ma Jolie*, 1914, in the Anderson collection, Atherton, California.

PICASSO

19

Man with a Dog (L'Homme au chien)
1914 (1930 edition)
etching
Geiser 39, III
10 15/16 x 8 9/16 in. (27.8 x 21.8 cm.)
50 copies on Arches paper
signed in red pencil lower right: "Picasso"

One can compare many of the features in this etching to Picasso's *Bottle of Vieux Marc, Glass, Newspaper,* done in the spring of 1913 in charcoal and pasted paper (Musée National d'art Moderne, Paris), and to his *Still-life with Newspaper,* 1914 paper collage (Dalsace collection, Paris). This etching, like no. 18, originates in these flat designs with bits of newspaper, cigarette packs, etc., a kind of paradoxical relationship between the "actual" and the "artificial."

20

Man with a Hat (L'Homme au chapeau)
1914-15 (1947 edition)
etching
Geiser 42
2 11/16 x 2 3/16 in. (6.8 x 5.5 cm.)
192 out of edition of 435

From an original etching illustrating a new edition of Albert Gleizes and Jean Metzinger, *Du Cubisme*, Compagnie française des arts graphiques, Paris, 1947, p. 5 (see no. 32). Picasso pulled one proof of this etching on Ingres paper in 1915; Fort pulled three proofs on old Japan paper in 1930 from the copper-plate, which is still extant. A large number were printed for the 1947 edition of *Du Cubisme*. *Man with a Hat* relates to a pencil drawing by Picasso, *Woman with Guitar* (1914, Guggenheim Museum), in the sense that both are very abstract and use similar shaded, highly-textured, protractor-like shapes. The years 1914-15 were ones of great fluctuations in Picasso's style between naturalism, synthetic and analytical Cubism.

PICASSO

21

Man with a Guitar (L'Homme à la guitare)
1915 (1929 edition)
engraving
Geiser 51, IX
6 x 4½ in. (15.3 x 11.5 cm.)
100 copies on old Japan paper
signed and numbered in pencil lower right: "65/100 Picasso"

The last Cubist print by Picasso, this engraving was published fourteen years after its execution by Marcel Guiot (who still owns the copper-plate), and run off by Leblanc and Trautmann. There are nine known states (of re-workings), more than for any other print by Picasso. In the ninth state, the copper-plate was beveled and reinforced with steel, and the field of the subject was reduced (note the lowest part). The result is an extremely rich and interesting work, which relates to Picasso's oil paintings of the period—e.g., *Guitar, Bottle and Flute on a Table* of 1915 (Ludington collection, Santa Barbara) and *Woman with a Guitar* of 1915 (Norton Simon collection, Los Angeles).

JACQUES

VILLON

(GASTON DUCHAMP)

1875-1963, French

22

Portrait of Félix Barré
1913
engraving
Auberty & Pérussaux 190
8 x 5 3/4 in. (20.3 x 14. 6 cm.)
50 copies
signed in pencil lower right: "Jacques Villon"
numbered in pencil lower left: "33/50"

This engraving is from a study in black chalk and pencil done in 1912 and now in the Metropolitan Museum of Art. The print reverses the drawing. Félix Barré, a famous Parisian actor and close friend of Villon, was also the subject of two etchings and three paintings by Villon, executed in the years 1912-13 (see D. Vallier, *Jacques Villon*, pp. 40-41). In 1913 Villon executed his first Cubist prints which included ten fine portraits, all of which retain round volumes with inner planes undergoing a "prismatic subdivision."

23

Mlle. Yvonne D., Full Face
(Yvonne D. de face)
1913
drypoint
Auberty & Pérussaux 195
21⅛ x 16¼ in. (54.6 x 41.9 cm.)
28 copies
signed in pencil lower right: "Jacques Villon"
numbered in pencil lower left: "22/68"

According to Peter Deitsch, this is "one of three monumental Cubist portrait drypoints." There also is a drypoint of *Yvonne D. in Profile* (A. & P. 194). Yvonne Duchamp was Villon's sister. This drypoint is the largest of these multi-faceted portraits, freer than the others, forming a kind of patchwork quilt of interweaving planes. The figure is seated in an armchair by the fire; the parallel strokes which describe her create innumerable varieties of texture.

24

The Little Tightrope Walker
(Le petit équilibriste)
1914
etching
Auberty & Pérussaux 201
8 5/8 x 6 7/16 in. (21.9 x 16.3 cm.)
50 copies on wove paper
signed in pencil lower right: "Jacques Villon"
annotated in pencil lower left: "tiré à 50"

The subject of a *Tightrope Walker* absorbed Villon constantly. He made a drypoint in 1913, two oil paintings the same year (Vallier, pp. 46, 48), and one in 1921 (Vallier, opp. p. 16). There is a 1912 pen and ink drawing for this etching, owned by Galerie Louis Carré, Paris. This etching was published, in a later edition, in Lassaigne's *Éloge de Jacques Villon* (Paris, Bruker, 1955). According to F. Stahly, *Graphis*, 1954, this etching "places Villon near the modern abstract expressionists yet preserves the balance and harmony that typify the French spirit."

VILLON

25

The Mechanic's Little Shop
(Le petit atelier de mécanique)
1914
etching
Auberty & Pérussaux 202
6 1/8 x 7 9/16 in. (15.5 x 19.2 cm.)
50 copies
signed in pencil lower right: "Jacques Villon"
annotated in pencil lower left: "tiré à 50"

There is a 1914 oil painting, done in reverse, of the same subject and now in the Columbus Gallery of Fine Arts. Also, there is a similar painting with the same title in the collection of Edwin Stein, New York; Villon repeated the same subject in oil paintings of 1946, 1947 and 1955. In no. 24 and in this print, the image for the first time is extremely abstracted by a pattern of close parallel lines over triangular planes which differentiate areas of shade from areas of light.

26

Nobility (Noblesse)
1921
etching and roulette
Auberty & Pérussaux 205
6 x 3½ in. (15.3 x 8.8 cm.)
50 copies
signed in pencil lower right: "Jacques Villon"
annotated in pencil lower left: "tiré à 50"

Galerie Louis Carré in Paris owns a large watercolor of the same subject, *Nobility*, done also in 1921, which relates in turn to a painting of 1920 in the collection of Ragnar Mottzau, Oslo. This etching also resembles an oil of 1921 entitled *Repliement (Fold)*, and also owned by Villon's dealer, Carré (see Vallier, p. 54). According to Peter A. Wick, in the Boston Museum of Fine Arts catalogue on Villon, in *Nobility* the artist approaches pure abstraction because "he treats an abstract theme abstractly; a sort of upright dignity and purity are the only clues to the subject."

VILLON

27

The Horse (Le cheval)
1921 (1947 edition)
etching
Auberty & Pérussaux 206
3 1/8 x 5 1/8 in. (8. x 13. cm.)
192 out of edition of 435

From an original etching illustrating a new edition of Albert Gleizes and Jean Metzinger, *Du Cubisme*, Compagnie française des arts graphiques, Paris, 1947, opp. p. 72 (see no. 32). The earliest edition of this was in 1921, a second was in 1947 (represented here), and a third, weaker reprinting was in Lassaigne's *Éloge de Jacques Villon* (Paris, Bruker, 1955). *Galop*, a 1921 oil painting by Villon owned by Galerie Louis Carré, relates very strongly to this print, as do a number of other horse studies in pencil; all of this testifies to Villon's obsession in 1921 with an examination of the racehorse.

28

The Black Plug, or Pad (Le tampon noir)
1926
etching
Auberty & Pérussaux 235, III
5 1/2 x 4 3/8 in. (14. x 11.1 cm.)
50 copies of state III
signed in pencil lower right: "Jacques Villon"
annotated in pencil lower left: "Ep. d'artiste" (artist's proof)

There are three different states of this etching, some proofs existing of the the first and second state. The third state was pulled in an edition of fifty. This example is a hand trial-proof pulled by Villon. It relates to an oil painting in Madame Villon's collection, done about this time and entitled *The Doll in the Red Vase* (Vallier, p. 60).

LOUIS

MARCOUSSIS

1883-1941, Polish-French

29

Portrait of Guillaume Apollinaire
1912-20
etching and drypoint in brown ink
Lafranchis G.32
19 1/2 x 11 in. (49.5 x 28. cm.)
30 copies on handmade paper
annotated in the plate: "Guillaume Apollinaire, Épreuve No. IX/X. A Paris chez Camille Bloch Rue St. Honoré No. 366, Marcoussis 1912-1920" ["IX" is written in pencil]

Apollinaire (1880-1918) was the great apologist and writer on Cubism. In 1913 he wrote *Les peintre cubistes (The Cubist Painters)*, a significant poetic tract on and defense of Cubism. Marcoussis, of Polish extraction as was Apollinaire (who had interested Marcoussis in Cubism in 1911), did an earlier drypoint of the critic in 1912 (Lafranchis G.31), which was exhibited at the famous "Section d'Or" exhibition the same year. During the latter part of 1911, Apollinaire came often to Marcoussis' studio to pose for this etching, one of the artist's first Cubist works. It is probably the richest, most important portrait done in any medium by any of the Cubists. It shows that, although Marcoussis wanted a physical likeness, he knew the use of Cubist techniques (simultaneity of view, floating planes, etc.) to depict volume. Begun in 1912, it was reworked after Apollinaire's death as a posthumous tribute to the beloved critic. The disembodied letters represent the titles of Apollinaire's writings.

30

Still-life: Cithara and Shellfish (Nature morte: cithare et coquillage)
1922
etching and aquatint
Lafranchis G.44
12 1/2 x 26 3/4 in. (49. x 68. cm.)
20 copies
signed and dated in pencil lower right: "Marcoussis/22"
numbered in pencil lower left: "17/20"
ex-collection: Madame Marcoussis, Paris, to 1962
collection: Mr. and Mrs. Richard S. Hurwitz

Probably the first important etching by Marcoussis after no. 29, this print was made into an oil painting entitled *Shellfish, Cithara and Ace of Hearts* (Lafranchis P. 93B) in 1927, now owned by Roland, Browse and Delbanco, London. Marcoussis, in fact, painted in 1927 a series of large shellfish or *coquillage*. In this print we see a careful manipulation of graded tones and juxtaposition of textures and a network of geometrical planes, which derive from a personally modified Cubist idiom.

ALBERT

GLEIZES

1881-1952, French

31

The City of Toul (La ville de Toul)
1914
etching
8 7/8 x 6 7/8 in. (22.5 x 17.4 cm.)
signed and dated in pencil lower right: "AlbGleizes/14"
annotated in pencil lower left: "no. 3"
ex-collections: Hilla Rebay, New York; Solomon R. Guggenheim Museum, New York

According to Daniel Robbins, director of the Fogg Art Museum and organizer of the Gleizes retrospective at the Guggenheim Museum in 1964, this etching relates to ink drawings in the Samuel J. Zacks collection, Toronto, and in the Leffert collection, New York, both entitled *La ville* and dated 1914, to a very large painting in the Joseph Shapiro collection, Chicago, also entitled *La ville*, and to several smaller gouaches (see no. 59 in the Gleizes retrospective catalogue). This rare print is one of the two earliest which Gleizes ever did, and before he began to pursue seriously the art of printmaking. The other Gleizes print of 1914 is of an equestrian figure, entitled *La retour à Bois Prêtet*. This etching is very close to an oil painting of a *Landscape at Toul* (1913) in the Columbus Gallery of Fine Arts.

GLEIZES/METZINGER

32

DU CUBISME
Gravure originale par Marcel DUCHAMP / Albert GLEIZES / M. LAURENCIN / J. METZINGER / F. PICABIA / PICASSO / Jacques VILLON / d'après / G. BRAQUE / André DERAIN / JUAN GRIS / Fernand LÉGER
Compagnie Française des Arts Graphiques / Paris 1947

333 out of an edition of 435
See cat. nos. 20, 27, 33-36, which came out of another copy of this book.

This book is the second edition in French, done 35 years after the original tract was published, with the addition of eleven original prints (some of which had never been published previously) by or after former Cubists. (The original French and English editions contained about two dozen illustrations of Cubist paintings.) Edward F. Fry, *Cubism* (New York, 1966), p. 111, has written the following about this book: "*Du Cubisme* was the first book devoted wholly to Cubism; it received immediate attention in France and throughout Europe. Gleizes' and Metzinger's book grew out of a series of long conversations between the authors, and group discussions at Puteaux with the Duchamp brothers. They wrote the text during [late 1911 and] 1912 [and its publication was on December 27, 1912]. In 1913 there were numerous foreign editions: an English edition was published in London [in the spring of 1913]. The book [is] almost dogmatic. *Du Cubisme* all too easily became a manual for the numerous mediocre artists who were soon to form a school of 'Academic Cubism'."

GLEIZES

33

The Schoolboy (L'écolier)
1946 (1947 edition)
drypoint
7 x 5 in. (17.8 x 12.7 cm.)
signed and dated in the plate lower left: "AlbGleizes 20.46"
192 out of an edition of 435

From A. Gleizes & J. Metzinger, *Du Cubisme*, second French edition, Paris, 1947, p. 45. This drypoint is after Gleizes' painting of the same title in Madame Gleizes' collection, Paris; the painting (no. 173 in the 1964 Gleizes retrospective at the Guggenheim) was done in oil on burlap in 1944, and is the third version of this subject, the other two dating from 1924. This drypoint shows the artist's proclivity for a kind of flat-pattern Cubism, highly abstract yet very personalized.

JEAN

METZINGER

1883-1957, French

34

Untitled
undated (1947 edition)
drypoint
7 x 5¼ in. (17.8 x 13.3 cm.)
192 out of an edition of 435

From A. Gleizes & J. Metzinger *Du Cubisme*, second French edition, Paris, 1947, p. 31. This drypoint, about which very little is known, shows Metzinger (one of the major theoreticians of Cubism) to be primarily concerned with technical aspects of line and form; he considered art to be a scientific craft governed by definite laws. Although the subject may have originated in the human figure, it is secondary to the flat geometrical patterns created. Compare Metzinger's charcoal drawing of a *Woman in a Hat* (1912), formerly in the Lester F. Avnet collection, New York, where the same vertical, parallel dissections occur.

MARCEL

DUCHAMP (after)

1887-1969, French

35

Coffee Mill
c. 1946?, after painting of 1911 (1947 edition)
etching
7 x 3¼ in. (17.8 x 8.3 cm.)
annotated in the plate lower left: "MARCEL DUCHAMP"
192 out of an edition of 435

From A. Gleizes & J. Metzinger, *Du Cubisme*, second French edition, Paris, 1947, p. 31. According to Richard Hamilton, the noted English pop artist and expert on Duchamp, this etching is actually by Duchamp's brother Jacques Villon. The painting, after which this print was done, was executed by Duchamp between November and December of 1911 as a housewarming gift for Raymond Duchamp-Villon, his other brother (for his kitchen); the oil painting is on cardboard, about twice the size of this print, and is in the collection of Mrs. Maria Martins, Rio de Janeiro. It probably was reporduced by Jacques Villon especially for the 1947 edition of *Du Cubisme* sometime around 1946, after Duchamp's quasi-Cubist painting.

FRANCIS

PICABIA

1879-1953, Cuban-French

36

Still-life
1907 (1947 edition)
drypoint
7 x 5 1/8 in. (17.8 x 13. cm.)
signed and dated in the plate: "1907 PICABIA"
192 out of an edition of 435

From a Gleizes & J. Metzinger, *Du Cubisme*, second French edition, Paris, 1947, p. 69. This unusual drypoint can be compared to two early paintings by Picabia, done before he entered the Cubist movement in 1909. One is entitled *Caoutchouc* (1908-09), a gouache in the Musée National d'Art Moderne, Paris. The other is a *Still-life* (1907), a gouache on ragboard in the Herbert Rothschild collection, New York, from which this drypoint was done (in reverse). See W. A. Camfield, *Francis Picabia*, New York, 1970, p. 19, fig. 5.